2025876803

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

A LETTER FROM THE PRESIDENT

Dear Prospective Client:

Five years ago, I saw a need for an enterprise that would get high exposure for brand name products by having them used in big-budget motion pictures.

It seemed to me that manufacturers would benefit from having their products appear in films in the hands of top boxoffice stars, and that studios would welcome the opportunity to use brand name products to add realism to motion picture scenes. Both assumptions have proven to be valid.

In 1978, I founded Associated Film Promotions to serve as a liaison between manufacturers of brand name products and the film industry. After many months of making personal contacts among the decision makers, the studios began to look to AFP as their primary source for products they wanted to use in their films.

Since that time, AFP has been consulted by major Hollywood filmmakers on hundreds of motion pictures. Our staff of specialists in production, in marketing and in public relations work closely with the film industry, furnishing everything from Clark Bars to Cadillacs to help create more realistic settings in motion picture scenes.

How AFP Works. When AFP agrees to represent a client, a marketing strategy meeting is held to determine the most productive motion picture exposure for the client's products. Our staff and consultants analyze film scripts for favorable environments and opportunities for product exposure. A thorough, scene-by-scene breakdown of film scripts chosen for consideration is presented to the client, indicating where and by whom his products will be used in the motion pictures.

AFP carefully controls the appearance of the client's product in films. In most cases, it is the stars who will use the product—always in a positive and memorable manner. Great care is taken to prevent a product from being used by "villains" or in a disparaging way.

There is no greater promotional value—short of a direct endorsement—than having a major motion picture star use a product in a big-budget film. Perhaps, as many as 50 million theatre goers will ultimately view the film and many of these will be influenced to become consumers of the products they see being used by their favorite celebrities.

AFP maintains a close relationship with major studios, producers and other top-level creative staff who keep us abreast of their potential product needs for upcoming films. Producers and directors frequently ask AFP to recommend ways in which brand name products can be creatively used to enhance a scene. This has led to many beneficial exposures of products in specially-devised scenes that have great brand name impact.

Our service includes, wherever feasible, major promotional tie-ins linked to a particular brand name product and its appearance in a significant film.

What motion picture exposure can do for your product. Movies not only survive the competition from television, pay TV and, even, video games, but continue to gain strength.

The use of brand name products by stars in popular motion pictures reinforces the product's image on audiences and, usually, results in a significant increase in sales. As a motion picture makes the transition from theaters into cable and network TV, in flight presentations and foreign distribution, the brand name impact is fel by a potential audience of hundreds c millions of consumers. Yet, the cost fc reaching this vast audience, compare with the expenditure required to im print the same number of peopl through traditional media, is incredibl low.

Who uses motion picture prod uct promotion? Everyone from ne developing firms to Fortune 500 con panies, which comprise 30% of o client list. Last year, AFP succeeded placing 70 of our clients in 150 impc tant motion pictures. In the five yea we've been in business, we've pr vided brand name products for near 600 big-budget films.

A list of our clients appears in th brochure. You'll note that some of th nation's largest corporations are repre sented, indicating their farsighted rec ognition of a unique marketing oppo tunity—exposure of their brand nar products in motion pictures.

Don't miss out on this very profi ble approach to marketing your co pany's product. Your brand nam could be prominently displayed tomorrow's "Rocky" or "Ordina People."

Please call me personally with a questions you may have about hc our service can help keep your bra names uppermost in the publi thoughts.

Cordially,

Robert H. Kovoloff

Robert H. Kovoloff
President

2025876804

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

BUSINESS

Los Angeles Times
Tuesday, May 11, 1982

A Word From the Sponsor

Matthau's Nikon

Next time there's an airplane movie and an actor "Ommm a Dreammm," if the film's dull you can the time imagining the clink of money into some pocket for the mere mention of that product, sa many of A. J. Searle Laboratories.

Walter Matthau snaps a photo of a Russian "Hopscotch" and the name Nikon is highly vi the camera. Clink, clink.

Sylvester Stallone tells his young son the eating Wheaties in "Rocky III." Clink, clink.

Even the commercials watched by Peter S addict character in "Being There" mean mon into the pockets of a "product planter." In all the pockets belong to Robert Kovaloff and t Associated Film Promotions Inc.

Kovaloff and his staff are paid a fee by m to get their products into films. The concep supplying such items for films has been about half a century, but until the early 1 only a single firm in the field. Now th dozen, and it has gotten to be big busines the scene for a mere five years, is th leader, however.

To the manufacturer, the practice u

THE NEW YORK TIMES ARTS/ENTERTAINMEN

The Art of Plugging Products in the Movies

By JANET MASLIN

The script for "Rocky III" is scheduled to include a Wheaties scene, in which Rocky advises his young son to eat the "breakfast of champions" if he wants to grow up big and strong. In "Nurse Dallas 40," a scene involving salad dressing is inserted so that the actors can conspicuously use Bernath Olive Oil. In "Honeysuckle Rose," the beer bottles are carefully arranged so that a particular beer is by Willie Nelson's side when he's relaxed and happy. As for the troublemakers, they drink another brand.

These touches are the handiwork of an up-and-coming entrepreneur called the product placer, whose business it is to make sure that moviemakers and manufacturers enjoy a close, symbiotic relationship. In the days when Hollywood cared more for elegance, this might not have been possible — brand-name products on screen would have seemed hopelessly declasse. Even in recent years, the use of merchandise in movies was fairly random. But nowadays it's becoming an organized process, and the brand-name products that turn up in movie props are less and less likely to have landed there by accident. However, a product placer can spend at least as much time keeping his clients out of some films as he does working them into others.

Product placement has become so common that there are even courses about it. A recent one at the Plaza Hotel, titled "How to Market Your Product in Motion Pictures ... and Turn the Silver Screen Into Gold!" attracted several dozen corporate representatives — at $175 or $185 a head. The service is relatively new, and thus far, it involves only a few companies. One of the largest, Associated Film Promotions of Century City, Calif., is only four years old, but it already has also 300 products, at fees beginning at $30,000 a year.

Five Movie Appearances

In exchange for this fee, a moviemaker is guaranteed at least five movie appearances for his soda bottle or his Scotch or his suitcase. This is meant to be "a mutually beneficial service," and money does not usually change hands between manufacturer and film company. No one denies that a steady diet of exposure may mean free cruises for stars and crew, or that a good shot of an airplane may mean free transportation for everyone concerned. But the overall benefits of product placing are usually bigger than that and less tangible.

A key part of the product placer's work is dishwashing film makers and developing friendships with them. That way — if the product placer is on as friendly terms with the film industry as was one of the minister's speechwriters, Associated Film Promotions's Robert S. Kovaloff — he can use simple leisure dining hours. And he can then make suggestions about which of his clients' products might be planted in particular scenes.

When Mill Dude movie was tested last "Seems Like Old Times" (Chevy Chase holds up a gas station and demands the Dude from a vending machine) and "The Formula" (Marlon Brando offers them to George C. Scott), sales of Mill Dude at lobby concession counters according to Mr. Kovaloff, increased dramatically. There was another advantage. Mr. Brando, a star who does not do ordinary commercials, had been induced to help out with a more indirect form of advertising.

Credibility Is the Reward

The advantage of all this to the manufacturer are obvious: it can mean a subtle, unassertively unobtrusive plug that has the credibility ordinary commercials lack. "Seeing a product, even for a second, in a realistic dramatic setting in which the viewer is already emotionally involved," Mr. Kovaloff said, "leaves an invaluable impression."

But why should the film makers go along with this? For one thing, brand-name products help a movie look realistic. Anyone who has ever seen a familiar-looking product bearing a phony name on screen knows how jarring the experience can be. "The things that your companies create," Mr. Kovaloff noted, "are the real props of American life." Thus, a film that wants an unmistakably American look — even if, like the current "Fort Blissed," it's one shot in Canada — really needs the Coca-Cola billboards and an Chevrolet signs.

Another reason is economic: if you're going to drive a car off a cliff, it might as well be a car supplied by the manufacturer. It's usually to the property master's advantage to borrow as much merchandise as possible (Mr. Kovaloff maintained that the studio's attitude is usually reserved or aloof, but one in another survey). When a number of different products are needed, the product placer can offer prop masters the equivalent of one-stop shopping.

Can all of this go too far? Absolutely. Jerry Lewis's "Randy Warlang," with plugs that were virtually wall to wall, has often been cited as the most glaring example of movie-making overkill, even by product placers themselves.

There are many films that do not employ the product placers' services at all. A movie that is hostile to the establishment — such as "Missing" — can't get much cooperation from either product placers or manufacturers, but it can still use brand-name props without asking permission. In "Missing," there were many closeups of Campbell's soup and Heinz's condiments, leaving producers unable to even the general observation

Rabbi Brue joins

is supposed to be a black
The manufacturers
been able to exercise any
the use of their products,
matters did not get very
committee, either. The
enemy.

The switching appeals
placing involve making
can't used as a dollar
For example, when Wa
used a Nikon camera in
the product placers made
playing a competent ne
amateur. Beer companies
hurry sneaky about not
their products displayed
audience characters
Dutch, competing to
served there. "Making Love
business as bisexual love
analogue of controversy,
business here that could
possible purpose of
child, and to threaten us
trial."

"I only wish that I had
kind of argument
Kovaloff said. "It's the kind
in professionally organized
organizations to the out
You know, when Clint
played violence on
Eastwood. One night,
take them down. I'd like
T-shirts to every star and
every T-shirt."

The other speakers at the
which was organized by
Placement International, a
was created to offer service
surrounding Lester Persky
Bernstein, Producer talked
"Actors" included journalists
Jane Harmon,

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

2025876805

from THE WALL STREET JOURNAL

ISSUE OF MAY 7

friendships with producers, property mas-
ters and such. And it involves giving away
lots of merchandise to actors ...
crews. The purpose ...

States ...

EMBER 15, 1982

lover in "Hardly Working."

concern called Media Mer-
tlined the benefits of advertis-
on movies and on cable televi-

were occasional questions,
when a woman from Clairol
that someone had asked her
for $10,000 in exchange for a
the movie "Smile." Nor all
s for product plugging are en-
ed up. The group was warned,
should be asking your com-
r money. Let the manufac-
ture

Outstanding Example

speakers perhaps no one
the brashness of product
better than Ronald Rice,
of a section of so-called
Tropic Mr. Rice offered a
featuring Hawaiian Tropic
on every conceivable sur-
, on bathing beauties, on
or on balloons, even on one
(A Boys ("Mike Love is a
kind of name," Mr. Rice re-
There were also some
s, purporting to represent
style swimming ("They do
riously there," Mr. Rice
ly, there were glimpses of
rspic ad seen in those movie-
had been pleased, espe-
"Cannonball Run" and

Portuguese," Mr. Rice
ssion of a bathroom s
ff. An assortment of bot-
, and cereal cans were
ssible Tropic promotion.
in all the chatter
was a good movie, but
great deal," Mr. Rice
You can hardly see the
ic at all."

The New York Times

—NEW YORK, THURSDAY, AUGUST 20, 1981—

Advertising | Sandra Salmans

Selling Via the Movies

AMONG the performers in "Honky Tonk Freeway," which opens at movie theaters tomorrow, will be Cheerios, Budweiser and Quaker State Motor Oil. Those are some of the placements made by Associated Film Promotions, a Los Angeles-based company that says it is the leader in the business of getting clients' products on the big screen.

Founded four years ago by Robert Kovaleff, 44 years old, who remains the sole owner, A.F.P. promises its clients, such as Anheuser-Busch, General Mills and Beatrice Foods, "positive visibility" or, as they used to say, a chance to get into the movies. The basic idea is to put that bottle of Michelob into the hands of, say, Clint Eastwood (as in "Any Which Way You Can"), or to get that Gatorade cooler within reasonable proximity of Alan Alda and Carol Burnett (as in "Four Seasons").

Some 30 companies — investing 150 different products — pay the company an annual retainer of at least $25,000 for guaranteed "multiple exposure" in a minimum of five movies and as many as 30. That is far better value than television offers, argues Mr. Kovaleff, who figures that the bill for five prime-time, 30-second television commercials would come to $500,000.

It's also good value for Mr. Kovaleff, who said that his company grossed about $1.5 million last year.

There are other advantages to selling one's wares on Sunset Boulevard rather than Madison Avenue. For one thing, there is always the hope of having your product used by a high-powered star, such as Marlon Brando, who is one of that handful of celebrities who have not yet appeared in advertisements.

Furthermore, in a paid television commercial, "you know it's not real," Mr. Kovaleff said. But in a movie kitchen, he said, that box of Cheerios looks natural in a cluster of other brand-name products. In fact, Mr. Kovaleff contends that television programs look bland because they are prohibited from showing the brand names that are an integral part of everyone's lives.

Nor does it matter if the movie flops, in his view. Although it may bomb at the box office, the movie will subsequently be seen by millions of viewers on cable and syndicated television, not to mention video cassettes.

And there are exciting opportunities for capitalizing on these casual movie appearances of products. Because "Hardly Working" had a scene in which Jerry Lewis waited down a dozen Dunkin' Donuts, the star agreed to pose for some special Dunkin' Donuts posters, which the chain put in its windows. Everybody got a little extra publicity for very little money. "And Dunkin' Donuts gave the advertising value, it would have cost more than $500,000, Mr. Kovaleff contended.

To get Milk Duds and Champion Spark Plugs into the movies, Mr. Kovaleff and his dozen staff members study the scripts for openings — incidentally screening out X-rated films. If the product is written into the script, A.F.P. becomes a sort of super-property master for the movie studios, renting out its warehouse stock of the lucky items.

The movie studios do not pay for such services but, in exchange, there is a gentlemen's agreement that the product be treated well, according to Associated. To protect Anheuser-Busch, for example, "we try to make sure that there's no littering, no underage drinking in the movie," said Ron Kaufman, a vice president who is in the liaison between the client and the studio.

But regular advertising has its uses, too, as Mr. Kovaleff would be the first to concede. It was in "Being There," after all, that Peter Sellers — and millions of moviegoers — sat through commercials for Natural Light, an Anheuser-Busch product, courtesy of Associated Film Promotions.

NATIONAL MEDIA COVERAGE OF AFP'S SERVICE

Major metropolitan newspapers and national magazines have reported on Associated Film Promotion's unique style of brand name product promotion in significant motion pictures.

As a result of our success, our clients have displayed their brand name products in a memorable manner before a collective audience of millions of potential customers.

2025876806

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

Urban Cowboy
Nikon

Stir Crazy
Dunkin' Donuts

Nine To Five
Tony Lama Boots

Any Which Way You Can Michelob Beer

Poltergeist Lay's Potato Chips, Clark Bars

2025878807

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

Rocky III
Wheaties

North Dallas Forty
Budweiser Beer

Electric Horseman
Hormel Chili

BRAND NAMES IN THE MOVIES

One picture is, indeed, worth a thousand words – particularly when it comes to registering memorable impressions of brand names. These photo stills show how AFP-placed products were associated with stars in some recent major motion pictures.

Six Pack Gatorade, Quaker State Motor Oil

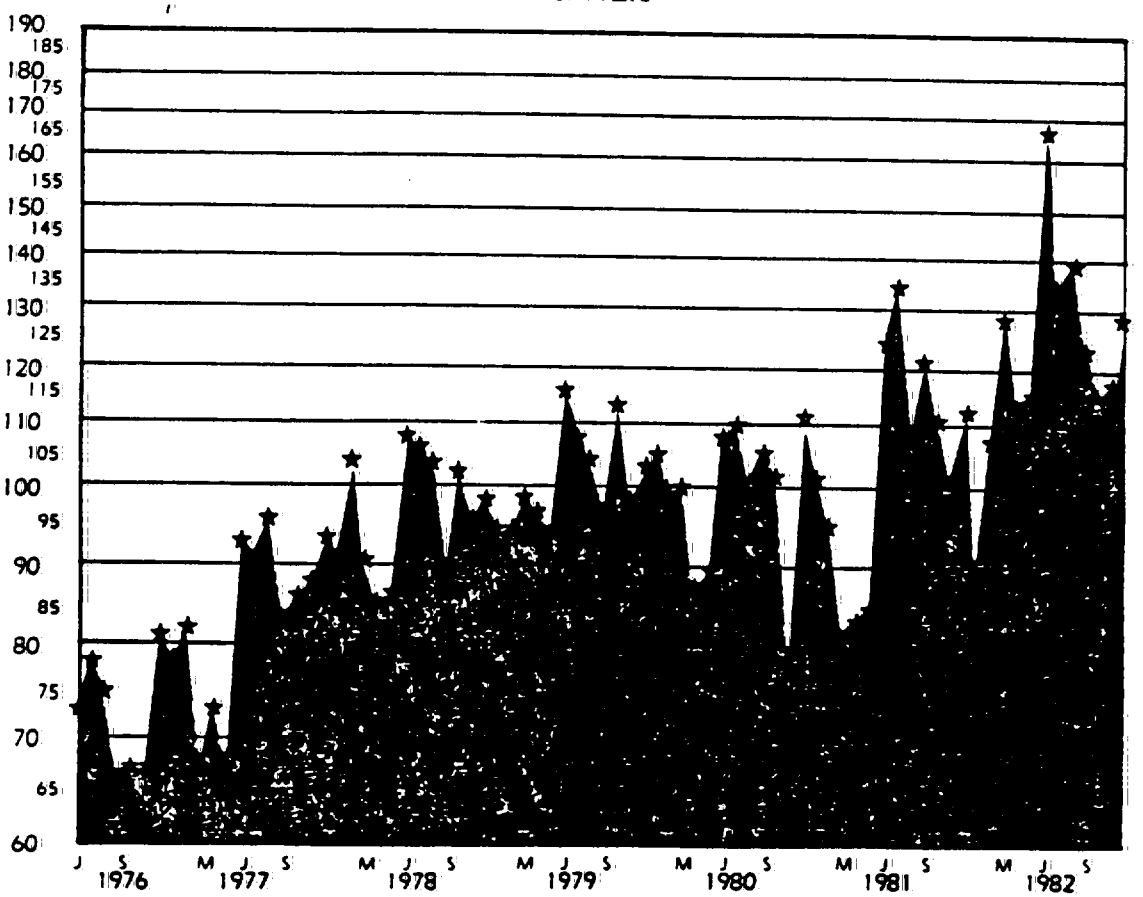
2025876808

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

U.S. Key City Boxoffice Index

(Seasonally Adjusted, 1980≡100.0)

Dec., 1982 128.1 Nov 1982 116.1 Dec., 1981 112.0

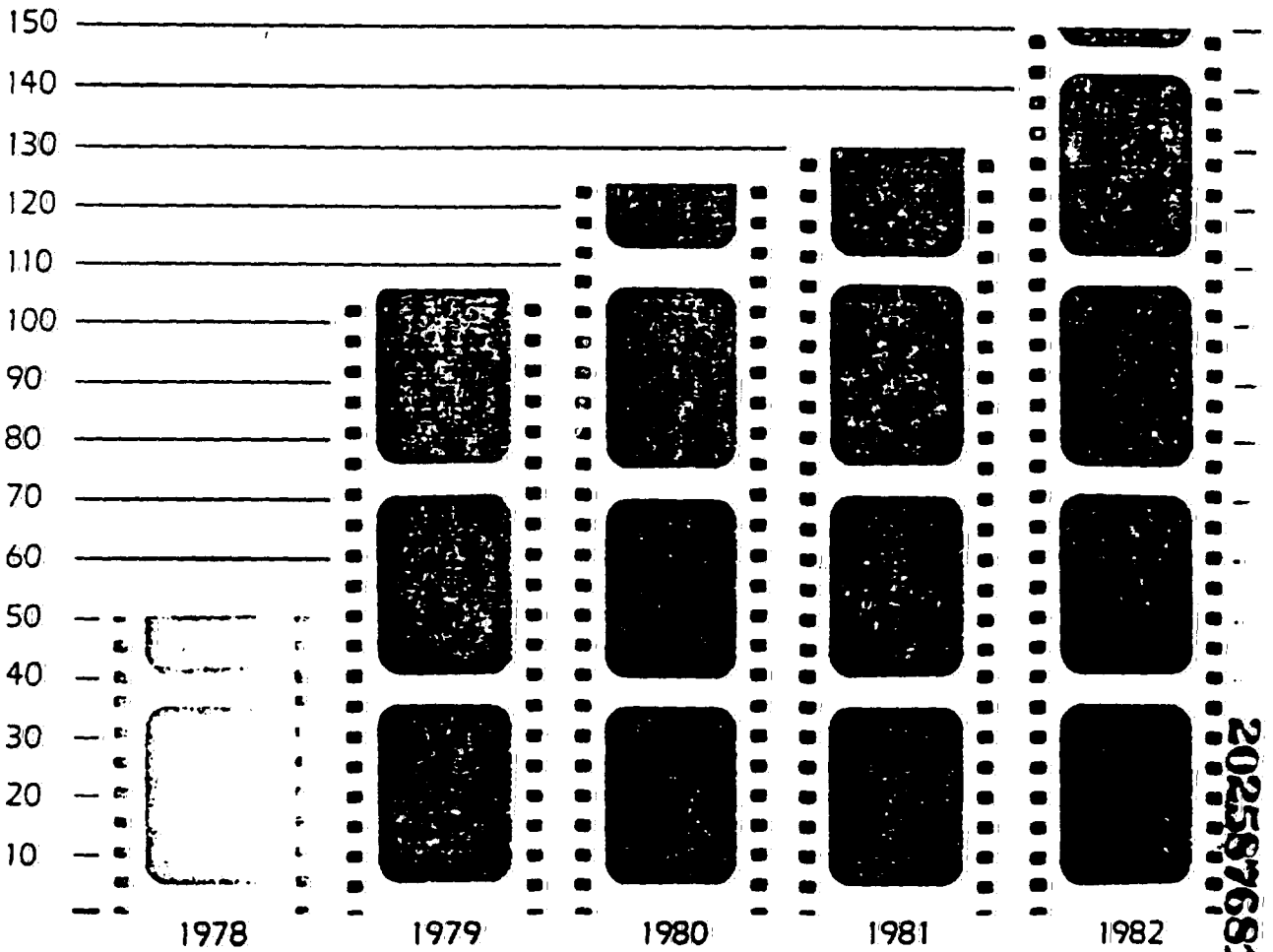


2025876809

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

5-YEAR GROWTH CHART

The graph below reflects the steady increase in the number of motion pictures in which AFP clients participated.



2025976810

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

WHEATIES SURVEY "ROCKY III" NORA J. ROTKIN JUNE 14, 1982

The movie "ROCKY III" was sampled in the Los Angeles and Chicago metropolitan areas. As is readily evident, an impressive 89% of respondents in the total sample recalled or recognized WHEATIES cereal in the film.

In Los Angeles a total of 96% recalled or recognized WHEATIES. Of this total, 64% remembered WHEATIES being displayed without prompting from the interviewer.

In Chicago, 82% of those interviewed recalled or recognized WHEATIES.

The result is very encouraging. The placement of WHEATIES is very prominent on Rocky's breakfast table. Audiences see Rocky's son eating WHEATIES and may get the idea that if Rocky is allowing his son to eat WHEA it is a cereal that will supply the nutrition and en necessary for athletic prowess.

All ages are represented in the distribution young children through older adults with 18-34 being most represented group.

Children viewing "ROCKY III" saw WHEATIE the breakfast table and may want to identify with strength and "victor" image. Also, older adults young children in their homes might get the ide purchase WHEATIES from this scene. In fact, the a may desire to purchase WHEATIES for themselves

AWARENESS		AGE				LAST EDUCATION GRADE			
UNAIDED	AIDED	12-17	18-34	35-49	50+	DID NOT COMPLETE 8TH GRD	COMPLETED 8TH GRD	NOT HIGH SCHOOL GRAD	HIG SCHC GR
									TOTAL
43%	46%	26%	53%	10%	10%	2%	9%	18%	21%
									LOS ANG
64%	32%	25%	54%	12%	8%	1%	7%	20%	20
									CHICAC
25%	57%	27%	52%	9%	12%	2%	10%	14%	19

(PERCENTAGES ARE ROUNDED OFF TO THE NEAREST NUMBER)
*CATEGORIES ARE INDIVIDUAL INCOME AND TOTAL FAMILY INCOME – THOSE RESPONDING ARE IN ONE OR THE OTHER CATE

2025876811

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

cause people are on an exercise, keep-in-shape, health and general self-improvement regimen, and WHEATIES fits into this classification.

All education levels are represented indicating that education has little effect on recall/recognition of WHEATIES. Most viewers were at least high school students or graduates. However, there was a good proportion of moviegoers who at least attended college or are college students.

All income levels are represented, either individual income or total family income. Those persons who are in the lowest income as well as those in the higher income are all potential consumers of WHEATIES.

This survey indicates that all types of people saw the motion picture "ROCKY III." The population is diverse in all demographic areas indicating a potentially large and diverse market for consumers of WHEATIES.

In today's economic decline, consumers are going to spend money on necessities and be cautious about spending money on entertainment. Therefore, those people who thought "ROCKY III" was worth the investment, might further conclude that WHEATIES would be another good investment both from a nutrition and budget point of view.

TED

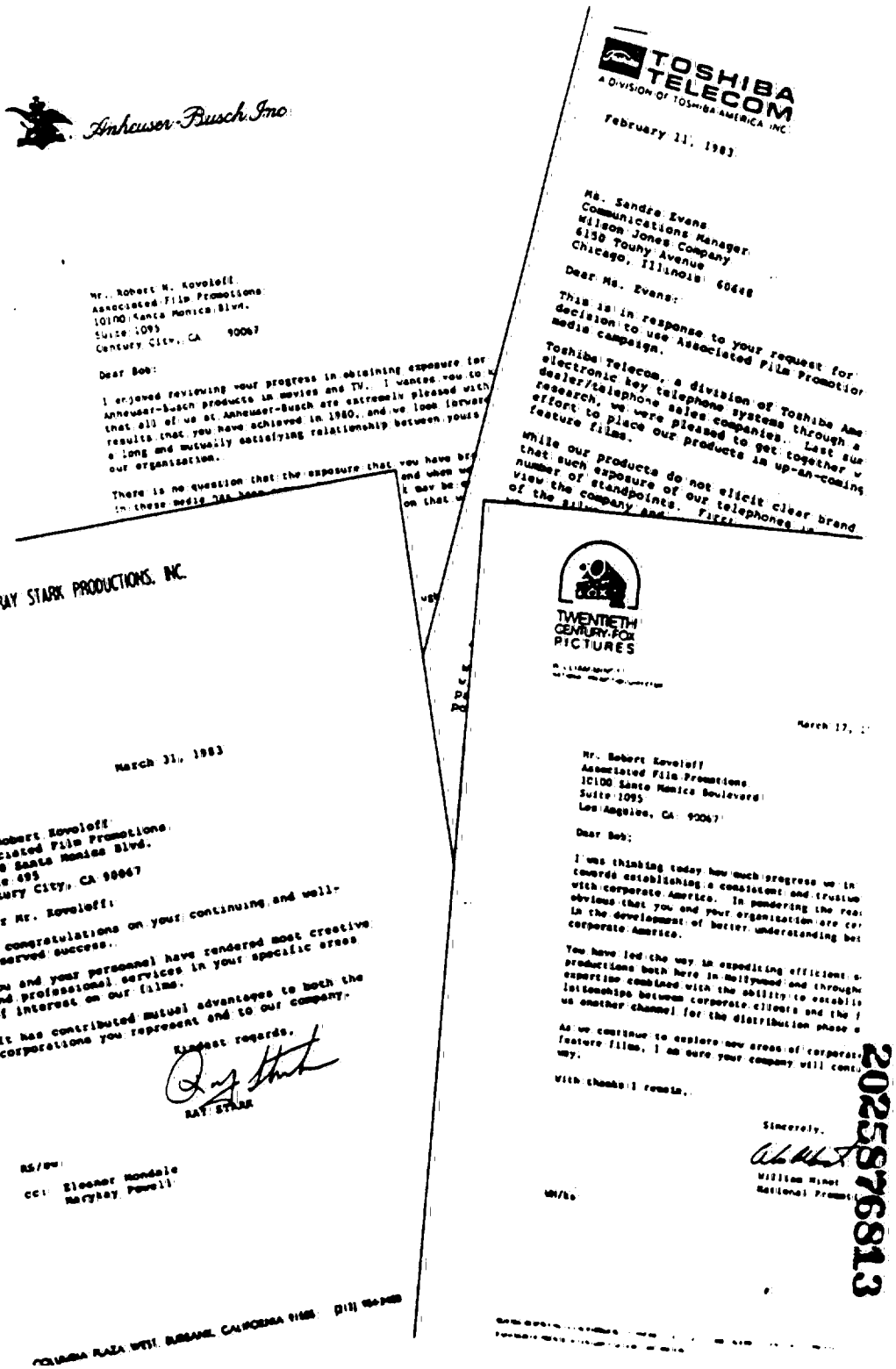
AT-ENDED OLLEGE	COLLEGE GRAD	SEX		INDIVIDUAL or TOTAL FAMILY INCOME*						
		MALE	FEMALE	UNDER $10,000	$10,000-14,999	UNDER $15,000	$15,000+	$15,000-24,999	$25,000-44,999	$45,000+
PLE—WHEATIES										
26%	29%	58%	42%	16%	7%	10%	6%	14%	20%	27%
AMPLE—WHEATIES										
23%	29%	57%	43%	11%	3%	14%	4%	4%	21%	42%
MPLE—WHEATIES										
29%	26%	59%	41%	21%	10%	6%	8%	25%	19%	10%

2025876812

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

LETTERS FROM OUR CLIENTS

Client satisfaction is always AFP's primary goal. Many of our clients send us thoughtful letters acknowledging our contributions in the area of brand name product placement in motion pictures. Here is a representative sampling.



Anheuser-Busch Inc

Mr. Robert N. Kovaloff
Associated Film Promotions
10100 Santa Monica Blvd.
Suite 1095
Century City, CA 90067

Dear Bob:

I enjoyed reviewing your progress in obtaining exposure for
Anheuser-Busch products in movies and TV. I wanted you to k
that all of us at Anheuser-Busch are extremely pleased with
results that you have achieved in 1980, and we look forward
a long and mutually satisfying relationship between yours
our organization.

There is no question that the exposure that you have br
in these media has been

TOSHIBA TELECOM
A DIVISION OF TOSHIBA AMERICA INC.

February 11, 1983

Ms. Sandra Evans
Communications Manager
Wilson Jones Company
6150 Touhy Avenue
Chicago, Illinois 60648

Dear Ms. Evans:

This is in response to your request for
decision to use Associated Film Promotion
media campaign.

Toshiba Telecom, a division of Toshiba Ame
electronic key telephone systems through a
dealer/telephone sales companies. Last sum
research, we were pleased to get together w
effort to place our products in up-an-coming
feature films.

While our products do not elicit clear brand
that such exposure of our telephones in
number of standpoints. First,
view the company and
of the Silver

RAY STARK PRODUCTIONS, INC.

RAY STARK
CHAIRMAN OF THE BOARD

March 31, 1983

Mr. Robert Kovaloff
Associated Film Promotions
10100 Santa Monica Blvd.
Suite 495
Century City, CA 90067

Dear Mr. Kovaloff:

My congratulations on your continuing and well-
deserved success.

You and your personnel have rendered most creative
and professional services in your specific areas
of interest on our films.

It has contributed mutual advantages to both the
corporations you represent and to our company.

Kindest regards.

RAY STARK

RS/ew
cc: Eleanor Mondale
Marykay Powell

COLUMBIA PLAZA WEST, BURBANK, CALIFORNIA 91505 (213) 954-9000

TWENTIETH CENTURY-FOX PICTURES

March 17, 1

Mr. Robert Kovaloff
Associated Film Promotions
10100 Santa Monica Boulevard
Suite 1095
Los Angeles, CA 90067

Dear Bob:

I was thinking today how much progress we in
towards establishing a consistent and trustwo
with corporate America. In pondering the rea
obvious that you and your organization are cr
in the development of better understanding bet
corporate America.

You have led the way in expediting efficient s
productions both here in Hollywood and through
expertise combined with the ability to establi
relationships between corporate clients and the
us another channel for the distribution phase o

As we continue to explore new areas of corporat
feature films, I am sure your company will cont
way.

With thanks I remain,

Sincerely,

William Hinot
National Promotio

WH/ks

2025876813

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000

LORIMAR

March 10, 1983

Dear Bob:

I want to express
for your generou

Your superb rela
the not-inflatio

I anticipate a l
Bob, and wish yo

Sincer

QUAKER STATE OIL REFINING CORPORATION

OIL CITY, PENNSYLVANIA 16301

PHILIP F. PETRAGLIA
ADVERTISING MANAGER

April 8, 1983

Mr. Robert H. Kovoloff, President
Film Promotions
Monica Boulevard, Suite 495
California 90067

during our conversation earlier today
ned that Quaker State was one of your
The years certainly go by faster than
probably wish.

years, we feel that we have built a
between Quaker State and Associated
's a relationship that obviously has
trust, and you have certainly
performance to date. Placing
cation in approximately 70 movies
xceedingly well for your efforts

rking together even more closely
ed to drop you this note of
this time.

ry truly yours,

F. Petraglia

ROYAL CROWN COLA CO.

April 12, 1983

Mr. Robert H. Kovoloff
Associated Film Productions
10100 Santa Monica Blvd.
Suite 495
Century City, CA. 90067

Dear Bob:

I was talking to a newspaper the other day and he mentioned seeing RC products prominently in "Bad Boys." It reminded me again of the truly excellent job you and your fine staff have done in placing our products in movies and on TV shows over the past four years, and it seemed appropriate to take the time to say "thank you."

We believe in conventional advertising, but there is something special about seeing Burt Reynolds in "Smokey and the Bandit" or the young hero in "My Bodyguard" drinking an RC. And the exposure has increased so much since the advent of cable that the already outstanding value that your service offers becomes an even better bargain.

It seems redundant to thank someone for doing his job, but you have delivered so well that a special pat on the back is called for.

Keep up the good work!

Sincerely,

William H. Adams
Assistant to the President

wha:

2025876814

Source: https://www.industrydocuments.ucsf.edu/docs/hncl0000